

EP 3

Spool 1

TX NO

UTC/647/B15954/ED

- 1 -
411423

6.

TX
12/3/77

"DOCTOR WHO"

SERIAL 4S

by

Robert Holmes

TX timing 21'56"

TX '77

EPISODE 3: 'The Talons of ~~Greel~~'

Weng-Chiang

MUSIC
"Colonel
Boyer" 22"

TELECINE 1:

SUPPOSE CAM

Opening
Titles:

THE TALONS OF GREEL

BY ROBERT HOLMES

PART THREE

END TELECINE 1.

Reprise: Professor hite pot in garden,
Nobody out there now, fellow must
have set wind of

(16) 3 G 1. INT. DINING ROOM. NIGHT. 3G C1 2F
2s LEELA backing/SIN

Leela: Professor (REPRISE.)

SIN RAISES THE
KNIFE AND MOVES
TOWARDS LEELA.

BREAK

FOR A MOMENT ~~SHE~~
IS FROZEN WITH
FEAR. THEN SHE
LEAPS BACKWARDS
AND GRABS A CARVING
KNIFE FROM THE SIDE
TABLE.

(17) 2 F Ms table penny
CS knife, widen
to see LEELA
throw it knife

- 1 -

BREAK: SET KNIFE

MUSIC

M20

Tab 4
56"

EP 3

AS SIN MOVES
STIFFLY FORWARD
AGAIN SHE HURLS
THE KNIFE WITH
THE SKILL OF A
COMBAT EXPERT.

(18) 3 G
CS SIN with knife
Hold his move fwd

IT THROWS INTO
SIN'S THROAT,
AND HAS NO
EFFECT.

THE WEIRD LITTLE
MANNIKIN SHUFFLES
FORWARD ANOTHER
STEP)

(19) 4 B 1A. LITEFOOT'S PORCH
H/S CHANG kneeling with
LITEFOOT & seeing laundry
basket.

Let CHANG exit L.

*Litefoot - Smoking jacket
brocade waistcoat, black
Tie
Black striped trousers*

VT EDIT TO TK 2
(CHANG with gun waiting for DR)

REC BREAK

EP 3TELECINE 2:Ext. House. Night.

CHANG stands within the porch. The front door is open.

LITEFOOT lies bleeding at his feet.

Within the porch there is an aspidistra in a large pot and a wicker basket labelled "Linehouse Laundry".

CHANG is in a position of intense concentration. But now he hears something and swings round. The crunch of feet on gravel. CHANG stoops and takes the heavy revolver from LITEFOOT'S limp hand.

THE DOCTOR, whistling softly to himself, is crunching up the drive towards the house.

CHANG crouches and prepares to aim.

END TELECINE 2.

*Dub - Muted door slam
comes out of front door, down steps into bushes*

EP 3

(20) 3 E 2. INT. DINING ROOM. NIGHT. ~~3E~~ C1 2E

Low 2s SIN Advancing
on LEELA

(THE DUMMY HAS
LEELA CORNERED.
ANOTHER STEP
AND IT WILL HAVE
HER.

THERE IS NO
EXPRESSION ON
ITS PAINTED
WOODEN FACE.

(21) 2 E

CU LEELA reacting

AS THE DUMMY
MOVES AGAIN,
LEELA DOES A

BREAK: SUBSTITUTE
DOUBLE

FORWARD ROLL
UP ONTO THE
DINING TABLE.

(22) 3 E

Low W/S table
seeing double
crash thro
curtains

TWO STEPS DOWN
ITS LENGTH AND
SHE DIVES HEAD-
FIRST THROUGH
THE CURTAINS
ACROSS THE WINDOW
DAY.

THERE IS A
CRASH OF
SPLINTERING
GLASS)

VT EDIT TO TK 3

REC BREAK

EP 3

TELECINE 3:

18"

Ext. House. Night.

THE DOCTOR, approaching
the front door, turns at
the crash.

CHANG fires and misses.

THE DOCTOR ducks and runs
weavingly to where LEELA
is picking herself up,
shaking off slivers of
glass.

LEELA: Doctor -

The revolver booms again.

THE DOCTOR: Sh - shh...

He drags her into the
cover of the garden.

CHANG is standing tensely,
eyes straining for a
movement in the darkness.

→ Music M21

CHANG: Sin ...

Take 8-1'09"

END TELECINE 3.

EP 3

(23) 3 G 3. INT. DINING ROOM. NIGHT. 3G C1

CS SIN in doorway
Let him go L.

(SIN TURNS AND
WADDLES OUT)

VT EDIT TO TK 4
(DR & LEELA in shrubbery)

REC BREAK

EP 3

TELECINE 4:

504

Ext. House. Night.

THE DOCTOR and LEELA
crouched under shrubbery.
THE DOCTOR mutters in her
ear.

THE DOCTOR:
Litefoot?

Where's

LEELA: He went out. He said he'd
seen a Chinaman outside the window.

THE DOCTOR nods, absorbing
this information.

THE DOCTOR: And you jumped through it?

LEELA: Something like that.

He rises silently and
ghosts away.

THE DOCTOR: Stay here.

~~LITEFOOT~~ stirs and groans.
CHANG, back flattened
against the porch, turns
edgily. He is carrying
MR. SIN and has the
revolver in his other hand.
He knows the odds are
against him now. He backs
away from the porch, dangerous
even in retreat.

EP 3

TK 4 continued

THE DOCTOR is climbing into the house through a back window.

LEELA is still crouched, waiting for a sound in the darkness. It comes suddenly. A rush of wheels up the drive. LEELA straightens, staring as the shadowy, unlighted hansom rounds the bend and slows along the front of the house. CHANG flings open the door and scrambles in as the CHINESE DRIVER cracks his whip and the hansom speeds off down the other arc of the driveway.

LEELA is running. She hits the back step and pulls herself up as the hansom careers away.

THE DOCTOR, too late, comes running from the porch, a makeshift club in his hand. The cab has been swallowed into the night, the drum of hooves and rumble of wheels retreating into the distance.

THE DOCTOR turns back and bends over LITEFOOT who is slowly coming round.

He steps into the garden.

He stares around, only now realising she has gone.

THE DOCTOR: You'll be all right ...

THE DOCTOR: Leela? ... Leela! No

don't. Leela!

Hard end to
music

TK 4 continuedExt. Street. Night.

The cab bowling along at
a good pace, the DRIVER
cracking his whip.
ON LEELA, crouched low,
clinging determinedly to
the back step ...

END TELECINE 4.

EP 3*Dub Clock*

(24) 3 D 4. INT. DINING ROOM. NIGHT. 3D C1 2F

Low 2s L'FOOT/DR.
entering with
ice-pack

~~(THE DOCTOR DROPS
THE CURTAINS)~~

DR: Ice

~~THE DOCTOR: You'll need a
glazier in the morning.~~

(LITEFOOT IS
SITTING HOLDING
A PAD TO HIS
FOREHEAD)

LITEFOOT: The sheer criminal
effrontery! Oh, things are coming
to a pretty pass when ruffians will
attack a man in his own home ...
~~Nobody's safe anymore.~~

Well, the y w e r

Tighten to
2s

THE DOCTOR: / Chinese ruffians.
^

What?

LITEFOOT: / Oh, the fellow I saw
through the window! Can't be sure.
Didn't see him again. Clubbed as I
came back inside. I wonder what they
intended...

DOCTOR: Robbery.

EP 3

LITEFOOT: Yes. I've
some pretty valuable things here -
That K'ang-hsi
vase, for instance, that
my family brought back from Peking.

~~THE DOCTOR: Chinese art collectors then.~~
~~Or the owners.~~

Track after DR
as he moves
losing LITEFOOT
& seeing the
cabinet

LITEFOOT: Yes, or that Chinese puzzle
box.

DR: Oh yes.

LITEFOOT:
It doesn't open. Chap spent a week
here once looking for a secret spring.

Track in to
single DR.

(THE DOCTOR IS
EXAMINING THE
CABINET)

(25) 2 F
MS LITEFOOT

THE DOCTOR: Fused molecules./

No, no; *no no no.*

(26) 3 D
MCU DR.

LITEFOOT: /Lacquered bronze./

(27) 2 F
a.b.

THE DOCTOR: Extraordinary...it's
from ~~your own~~ planet./

(28) 3 D
a.b.

LITEFOOT: (Peking). A parting gift
from the Emperor./

THE DOCTOR: Technology this advanced.

(HE STARES
AT LITEFOOT
IN WILD SURMISE)

Ah got it. Well of course that's
~~Of course! That's it! That must be~~
the answer!./

(29) 2 F
MCU LITEFOOT

AD EP 3

- 12 -

12.

(30) 3 D
CU DR.

LITEFOOT: What the dickens are you
raving about, Doctor?/

(31) 2 F
MCU LITEFOOT

THE DOCTOR: Weng-Chiang..

(32) 3
a.b.

LITEFOOT: *Weng-Chiang*
~~Oh him again.~~/

coming prod.

(THE DOCTOR SHAKES
HIMSELF)

WengChiang
THE DOCTOR: I do hope ^{*that girl*} Leela isn't
in ~~trouble.~~ *danger.*

VT EDIT TO
SC. 5 (Cellar)

REC BREAK

Music Organ = 46"

over next scene

- 12 -

EP 3

organ.

~~DUB: Stone~~ ~~Handwritten notes~~

(218)	3	A	5. INT. CELLAR. NIGHT.	3A A1 2B 1C F/R
			W/S LEELA coming fwd into CU from stairs	
(219)	1	C (CUT AWAY SET)	H/S CHANG descends ladder	(CHANG RAPS HIS SIGNAL. THE FLAGSTONE GRATES ASIDE. HE DESCENDS THE LADDER. ON LEELA WATCHING FROM BEHIND THE STAIRS.)
(220)	3	A	a.b. Let LEELA go R.	SHE STEALS FORWARD, TRYING TO SEE WHERE CHANG HAS GONE.
(221)	2	B	MS LEELA coming fwd - pan on to W/S cellar set	THE MUTTER OF VOICES FROM BELOW

Dub: Tapping on stone

DUB: VOICE
MUTTER

"You will explain yourself"

he see because...

VT EDIT TO Sc. 6 (Greel's Chamber) REC BREAK:

Stop music

3C B1 4C ^{1E/C} (1C) S/M 5D ~~2A~~ CSO

(110) 3 C (R) 6. INT. GREEL'S CHAMBER. NIGHT.

CS meat with CHANG
in bgd kneeling
as it is hit,
crash zoom out
to low 2s GREEL/
CHANG

(CLEAVER SMASHES
DOWN ON A BLOODY
LENGTH OF MEAT)

GREEL: I will not tolerate failure!

CHANG: There has been no failure,
Lord.

GREEL: Then where is the cabinet? ^{Time}

CHANG: The house is marked. When night
returns my brothers in the Band of
Death will ~~descend~~ ^{strike}

See them go to
bgd.

GREEL: I put no trust in your dockyard
riff-raff.... ~~strike~~ ^{Opium-sodden scum}

(HE CARRIES
THE MEAT ACROSS
THE CHAMBER.)

CHANG: Lord, for your glory they
will die willingly.

(111)

5

E

GREEL: Opium-sodden scum. ^{Strike!}

Low M. 2s
CHANG/GREEL from L.
See GREEL pull
lever & pan R to see
shutter lifted,
let GREEL X frame
R-L

(HE PULLS A LEVER.
A PANEL IN THE
WALL OPENS.

STOUT BARS
MAKE A FURTHER
BARRIER BEHIND
WHICH IS ONLY THE
DANK BLACKNESS OF A
SEWER. CHANG STRIKES
A GONG)

Shutter
using

CHANG: ^{Lord} I promise you shall have the great cabinet of Weng-Chiang before another dawn.

(GREEL STICKS
THE MEAT BETWEEN
THE BARS AND TURNS)

GREEL: I had better. I grow weary of this hole in the ground.

CHANG: You are safe here, Lord.

GREEL: Safe? It is a trap! And I was seen returning to it.

Pen GREEL back to 2s
CHANG/GREEL

CHANG: Tonight?

GREEL: Yes, and now he knows where I am he will be back.

CHANG: Who?

GREEL: By your description, the one you have already failed to kill.

5 next

EF 3

CHANG: The Doctor! I knew he was
a danger -

(as they turn)

(112)

D

W/S grille
with Rat FEEL

GREEL: Listen, Li-H'sen!

(THE ELEPHANT
SQUEAL AND A
HUGE SCUDDERING.
A GIANT RAT HITS
THE BARS AND IT'S
JAWS SNAP ON THE
MEAT DRAGGING IT
AWAY. MORE
SQUEALING.

BREAK

GREEL LAUGHS
DROOLINGLY)

(113)

B

C

2s CHANG/GREEL

See GREEL close
panel

The beasts of darkness! ~~My offerings~~
~~have~~ made them larger and more, savage
than lions...

I have

(HE ~~MOVES~~ THE
PANEL AND LOWERS
HIMSELF SOMEWHAT
FEEBLY INTO A
CHAIR)

(114)

4

C

(with fgd)

Deep 2s CHANG/
GREEL coming
fwd - crab R-
kneeling to
low 2s CHANG/
GREEL seated

Yes ~~yes~~ The Doctor... ~~here~~. ~~led~~ to my
door by your blundering. You see
what it means, Li-H'sen Chang?

*is a danger, he
was brought*

CHANG: He will die.

(115)

3

C

2s CHANG/GREEL

EP 3

GREEL: The list of your failures is growing. I must be ready to move quickly. I need strength./

(116) 4 C
MCU CHANG

CHANG: I will bring a girl, Lord./

(117) 3 C
CS GREEL - pan
L to C. 2s
CHANG/GREEL

GREEL: *One will not be enough this time.*
marrow. I need two fresh, young donors and I need them at once.

CHANG: It is not easy at this hour, Lord -

(118) 4 C
C. 2s CHANG/GREEL
Pan him ~~R~~ as he
is thrown
to ladder

GREEL: No excuses! Get them! /

CHANG: Yes, Lord.

(HIS EYES GLITTER
WITH RESENTMENT.
BUT HE BOWS
SUBMISSIVELY
AND TURNS TO
THE LADDER)

(119) 3 C
MS GREEL reaction

REC BREAK

EP 3Music : Organ

(222) 2 B 7. INT. CELLAR. NIGHT. 2B A1 15"

W/S Cellar
with CHANG
coming fwd,
pan down to LEELA
& pan her L as she
follows.

(LEELA HEARS
CHANG START
UP THE LADDER
~~AND RUNS TO~~
~~HIDE~~)

VT EDIT TO Sc. 8
(Litefoot's Dining Room)

N.B. SEE LIGHT IN BGD.

REC BREAK

EP 3

Sub. Clock
Birds
Canagers

8. INT. DINING ROOM. DAY.

(33) 2 G (THE DOCTOR HAS
High CS map DRAWN A MAP ON
pull out to 2s THE TABLECLOTH.
DR/f.g./ HE ADDS A FINAL
LITEFOOT ent- DETAIL AND
ering B/G. SITS STUDYING IT.

LITEFOOT ENTERS
YAWNING AND
DRAWS THE
CURTAINS. HE
IS IN DRESSING
GOWN AND PYJAMAS.
HE LOOKS AT THE
DOCTOR)

LITEFOOT: Haven't you slept?

Crab
the Rt. as
LITEFOOT
goes left to
deep 2s
LITEFOOT/DR

THE DOCTOR: Sleep is for tortoises.

LITEFOOT: Any news of Miss Leela?

THE DOCTOR: Not yet,

LITEFOOT: Perhaps we should inform
the police.

(34) 4 D
MS DR.

(35) 3 F(Back)
Low M/S
LITEFOOT
coming fwd.

THE DOCTOR: There are nine missing to
girls already on their last. ~~their~~

EP 3

(36)

4

D

Deep 2s

LITEFOOT/DR.

LITEFOOT: Oh, but surely ^{missing in} ~~different~~ ^{..very} circumstances?

THE DOCTOR: ^{NO} ~~Not~~ if my suspicions ^{correct} ~~are~~ ^{are} right. I know what those girls were used for.

And it's hard to ^{imagine} ~~think~~ of a more grisly ^{end} ~~fate~~. He's a blaggard...

LITEFOOT: Who's a blaggard?

Crab rt. as
DR goes U/S

THE DOCTOR: (PACES) I don't know who! But some slaver, gangrenous vampire comes out of the sewers and stalks this city at night. ^{hasn't he?} I must find his lair...there isn't an hour to waste! ~~lose~~ ^{Look!} You see

As LITEFOOT goes to table track elevating after him & seeing map between them

I've been trying to calculate the course of the sewers. ^{That's} Here's the Thames. This is the ~~course~~ ^{course} of the Fleet. And this is the Palace Theatre -

Track in to C2s & as LITEFOOT goes left, go rt. to 2s LITE/DR.

^{beginning to} LITEFOOT: I see what you're getting at. ^{at 2s} Yes. Well, if you've finished with the tablecloth I'd better dispose of ~~that~~ ^{it} before my housekeeper arrives. How do you know the course of the Fleet, it has been covered for centuries.

EP 3

THE DOCTOR: ¹ Caught a salmon there
once ~~that~~ would have hung over the
sides of this table. Shared it with
the Venerable Bede. He ~~loved~~ fish.
adored

See LITEFOOT (LITEFOOT SHOOTS
go to B/G HIM AN ODD LOOK)
holding DR.

(LITEFOOT FOLDS THE
CLOTH AND TAKES IT
OUT. THE DOCTOR
STANDS IN THOUGHT)

RUE BREAK

(37)

4

8.A.INT. LITEFOOT'S PORCH.

LITEFOOT PUTS CLOTH IN BASKET

(37)

*Scene 4
3 Dining Room*

~~B FAR~~ THE DOCTOR: (V.O.) Professor -
 MS LITE don't happen to have an elephant
 FOOT gun, ~~by any chance.~~ *do you*
 coming fwd.

(38)

LITEFOOT: Elephants?
 Pan him down
 to basket
 & up.

GOES BACK INSIDE

REC BREAK

3 next

EP 3

ON 9. INT. DINING ROOM. DAYON ~~284~~ 3

E ~~/THE DOCTOR: You don't happen to have~~
 DR at window ~~an elephant gun?~~
 Low 2s
 LITEFOOT
 coming fwd.

LITEFOOT: (ENTERS) ~~I'm afraid not.~~
 Why on earth do you want an elephant
 gun? ~~Do you fancy a spot of rough~~
~~shooting?~~

(39)

2

C ~~THE DOCTOR: We are about to embark~~
~~on a dangerous mission.~~
 2s Pan DR &
 LITEFOOT
 rt. to case

Well,

LITEFOOT: /I've a Chinese fowling-
 piece if that's any good. (OPENS A
 CASE) Used for duck mainly.

(HE HANDS THE
 DOCTOR AN ANTIQUE
 BARREL LOADER)

THE DOCTOR: Made in Birmingham ...
 Yes, ~~the~~ main requirement
~~chats~~

Let DR. X
 to left.

Can you get me a small boat?

LITEFOOT: I imagine so.
 (MYSTIFIED) May
 I ask the purpose of these
 preparations?/

(40)

3

E
 Low 2s LITE/
 DR. aiming gun
 tighten to
 DR. & gun

THE DOCTOR: ~~Yes, Professor~~
 To find the confluence
 of the Fleet and the Thames, Professor.
 And then follow the Fleet ~~upstream.~~
 And then ...

(HE SIGHTS THE
 GUN THROUGH THE
 WINDOW).

... then we shall see.

REC BREAK

EP 3

TELECINE 6:

1'24"

Ext. Street. Day.

A cab stops. CHANG
stands in the dawn
mist, watching.
LEELA is peering
round a wall.

TERESA, a lady of
the night, gets down
from the cab, pays
off the DRIVER.
The cab rattles off.
TERESA turns for
home, ostrich feathers
drooping. CHANG
waits his moment
and steps out.

Teresa Ta ducks

TERESA: Ow!

CHANG: Pleasant are the dreams of
morning -

TERESA: You gave me a turn,
dearie.

CHANG: Fresh as dew and bright with
promise.

TERESA: That's as how you might see it
Mr Chin Chin. But all I want is a
pair of smoked kippers, a cup of
rosie, and then ~~put~~ me plates up for
a few hours. Savvy?

CHANG: Budding lotus of the dawn,
despicable Chang has other idea.

EP 3

TK 6 continued

CHANG stares at
her, smiling.

She falters, stops.
CHANG takes her arm.

He walks off up the
street with TERESA.
LEELA is still
watching. She slips
out and follows.

END TELECINE 6.

TERESA: Well, I can tell you what
to do with your ideas...

Music 22 (23-tune)
23A
Eyes music
2'18"
Take 1 = 50" + last 4
bars vibes

CHANG: You will come with me.

Stop eyes music
10.10.06.

+ pick up immediately
with creepy music -
leela following
dangerously.

EP 313. JAN10. INT. DRESSING ROOM. DAY.

(236) 1 Low 2 Shot,
TERESA entering with CHANG

/(CHANG BRINGS TERESA
IN AND SITS HER
DOWN)

CHANG: Await my return.

Hold TERESA
and let CHANG go. (HE TURNS TO LEAVE)

*ends Chang
with cloak on -
one up
right hand -
no hat or gloves.*

EP 311 & 12. JAN
THEATREmusic contd.11. INT. BACKSTAGE. DAY.(190)2 (STAGEDOOR)

Hand Held

MS LEELA at bottom
of steps begining
to climb. Hold
her as she dodges
back and 2 shot
CHANG/LEELA
Pan CHANG left
along passage.

/(LEELA DODGES BACK
AS CHANG STEPS
OUT OF HIS ROOM.
HE STARTS MOVING
TOWARDS HER AND
THEN CHECKS AT
THE SOUND OF
RAUCOUS FEMALE
LAUGHTER.

HE LOOKS ROUND)

DUB
LAUGHTERMusic M23Take 4

House - Tie out over
jacket top

EP 3~~JAN 105~~
JAN 11thMusic12. INT. THEATRE. DAY.

(111)	1	(CAM IN GALLERY) Low W/S in Gallery seeing 2 CLEANERS laughing	/(THE CLEANERS, WITH BUCKETS AND BRUSHES, ARE STARTING WORK ON THE AUDITORIUM.
(112)	2	CS curtains see CHANG come thru & pan down to see CLEANER GIRL in pit	/ THE CURTAIN MOVES. CHANG LOOKS OUT AT THEM. ONE OF THE CLEANERS CLIMBS THE STEPS TO THE STAGE.
(113)	1	CU CHANG REACTION	/ CHANG WATCHES HER)

moves out can L.

EP 3

13/12 JAN
St. Crispins
Hospital

music

13. INT. DRESSING ROOM. DAY.

(237) 2 Low W/S corridor /
 let LEELA x to
 dressing room &
 enter

(238) 1 CS LEELA entering
 Pan her left to
 2 shot TERESA/
 LEELA pan her rt.
 to cupboard.

(LEELA BENDS AND
 STUDIES TERESA'S
 EXPRESSIONLESS
 FACE. SHE WAVES
 A HAND IN FRONT
 OF HER EYES)

LEELA: The spell of the Shaman...

Doves noise

(SHE GLANCES ROUND
 THE ROOM, OPENS
 A CUPBOARD AND
 FINDS IT EMPTY. - *gets idea*

House

Army
Ext

House Today
3.0 PM

Tuesday, Jan 11

46.

EP 314. INT. BACKSTAGE. DAY.

(117) 2 /
Low 2 shot
CLEANER/CHANG

(118) 1 /
BCU CHANG.
Hold for studio
overlay.

(119) 2 /
BCU CLEANER
reacts

(120) 1 /
A/B

(121) 2 /
2 shot A/B let
them go left.

Music eyes

lose eyes.

Music contd.

EP 3

(Take 1 = 19")

23A

13. 12. JAN

ST. CRISPINS
HOSPITAL.Muriel ~~Chang~~15. INT. DRESSING ROOM. DAY.

(239)

1

2 shot
LEELA/CHANG
entering(LEELA, IN TERESA'S
CLOTHES, SITS IN
THE CHAIR, FEATHERS
ARRANGED TO CONCEAL
HER FACE.

CHANG ENTERS)

CHANG: Come.Seeing cupboard
door coming
open in B/G(BEHIND HIM THE
CUPBOARD DOOR
IS SLOWLY
SWINGING OPEN.TERESA, IN
HER NIGHT FINERY,
IS SITTING
NUMBLY.Pan them to door
as CHANG drags
out LEELALEELA WAITS FOR
THE INEVITABLE
MOMENT OF
DISCOVERY BUT
CHANG, IMPATIENT,
DOES NOT LOOK
ROUND)CHANG:. I said come!(AS LEELA RISES
HE SEIZES HER
WRIST AND DRAGS
HER OUT OF THE
ROOM)Creak
on cupboard
door.Chang
has her by
her hand

EP 3

STAGE DOOR
12. THEATRE
JAN.

16. INT. BACKSTAGE. DAY.

(191) 1 / (CHANG PULLS LEELA
 Low shot stairs INTO THE CORRIDOR)
 with CLEANER rt.
 F/G. see *Come*
 CHANG come down CHANG: ~~Happy~~, you painted drabs!
 with LEELA & ~~Wong Chiang~~ must feed...
 pan them all *My master*
 down corridor (HE MOVES THEM
 OFF TOWARDS
 THE STAGE) *End music*
 with ship's horn

EP 3

TELECINE 7:

53"

Ext. River. Day.

The blast of a ship's horn. ZOOM in on a small boat. A waterman rowing. The DOCTOR, gun across his knees, sits in the stern facing LITEFOOT. The boat is nosing along under a high wharf. The DOCTOR jumps up and points, rocking the boat dangerously.

THE DOCTOR: There it is! Another fifty yards. *Ahead*

LITEFOOT: Sit down, Doctor! The man knows these waters...

The DOCTOR sits down with a grin. As always before intellectual or physical challenge, he is in huge good humour.

THE DOCTOR: ^{*He*} Always enjoy messing about in boats.

LITEFOOT: I think this entire enterprise is extremely rash and ill-considered.
Doctor, I most earnestly press you to abandon it.

EP 3

TK 7 continued

My dear Litefoot

THE DOCTOR: *N* I have a lantern, an ~~excellent~~ pair of waders and probably the most fearson piece of hand artillery in England. What can possibly go wrong?

LITEFOOT: That for a start. It hasn't been fired for ~~twenty~~ years. If you try to use it, it'll probably explode in your face.

THE DOCTOR: *Explode*
Unthinkable. It was made in ~~Birmingham~~ *Birmingham*.
Tie up over there skipper.

As they prepare
to tie up -

See Steve's entrance

END TELECINE 7.

Music: Short Link

M 24

Take 1 = 7"

EP 3

17. INT. GREEL'S CHAMBER. DAY.

(120) 2 D
Low 3s LEELA/
CHANG/GREEL (CHANG FACES
THE GIRLS)

CHANG: You will hear the commands
of my master, Weng-Chiang... and obey.

(121) 4 C
CS GREEL over
bench - as he
moves pull rt.
to low group
LEELA/GREEL/
C/CHANG (GREEL IS BUSY
IN AN AREA OF
BUBBLING RETORTS
AND TUBES. BUT
NOW HE LEAVES HIS
APPARATUS/AND
COMES OVER.

LEELA IS COVERTLY
STUDYING HER
SURROUNDINGS.
GREEL PINCHES
HER ARM)

(122) 2 D
MCU CHANG GREEL: Where did you get them?
~~This one has muscles like a horse.~~

(HE MOVES ON TO
EXAMINE THE
SECOND GIRL)

(123) 4 C
Low 2s LEELA/
GEEL CHANG:
Are they unsuitable Lord?/

(124) 2 D
a.b. GREEL: They're not the best but
they'll do. They're young. Their
life essence is still strong.
~~But maidens at the point of puberty
are the ideal material.~~ *This one has
muscles like a horse*

EP 3

- (125) 4 C CHANG: I took what I could find, Lord.
a/b 2s
LEELA/GREEL
Pan GREEL left
to 2s GREEL/
LEELA
Wider to see Greel L fgd.
Wider to see Greel L fgd.
Wider to see Greel L fgd.
- (126) 2 D
Low 2s
CLEANER/
CHANG
CHANG: But they are missed. And because your need is so great I have been forced to move unwisely.
GREEL: Unwisely?
(CHANG INDICATES THE CLEANER GIRL)
- (127) 4 C
Low 3s
GREEL coming fwd./CLEANER/
CHANG
CHANG: I took this one from the rooms above. Nobody saw. But it will bring the police even nearer.
GREEL: It is of no consequence. Once I have the cabinet I can move from here. (HE PUSHES THE CLEANER) Put this one in the dilution chamber and then leave me to my work.
- (128) 2 D
2s CHANG
putting
CLEANER GIRL
into machine
CHANG: Yes, Lord.

EP 3

(129) 4 C
2s LEELA/GREEL (GREEL LOOKS AT
LEELA AS CHANG
LEADS THE CLEANER
AWAY)

GREEL: I shall not keep you waiting
long.

(HE TURNS BACK
TO HIS BENCH)

Grabs his face

Music 25

Short Link
Take 10"

REC BREAK

120-129 (1'15") 20.14.45 (boom in)

120-129 T2 20.19.12 (boom in or 126)

retake 126 to (Ti)
ending end 20.21.44

EP 3

(74) 4 F (thro 18. INT. SEWER. DAY. 4F F/R

trap)
MS DR.
moving L-R

(THE DOCTOR
COMES FWD
AND

LIGHTS HIS
LANTERN)

LITEFOOT: (V.O.) All right, Doctor?

THE DOCTOR: All right, Professor.

LITEFOOT: (V.O.) I'll wait for you
for two hours then.

THE DOCTOR: *Yes no more* If I'm still
in here at high tide -

(VO)

LITEFOOT:/ Yes?

THE DOCTOR: Don't bother.

LITEFOOT: (VO) Oh, well, good luck.

*Lantern in R hand.
gun in L hand*
DOCTOR MOVES OFF.

REC BREAK

EP 3

MUSIC 26

Take 3 = 1'35"

3C A2 2D with O/Lay B1 4C 1E

F/R 5E

(130) 2 D 19. INT. GREEL'S CHAMBER. DAY.

Low 2s GREEL/Cleaner
in machine. As
GREEL goes L widen
to 3s LEELA/GREEL/
cleaner

(LEELA UNDESSING,
SHE KEEPS A NARY
EYE ON GREEL.

THE CLEANER IS
POSITIONED ON THE
MACHINE.

GREEL IS
CONNECTING TUBES

TO HIS APPARATUS.

(131) 4 C

MS LEELA takes a piece of
clothes

35"

130-
134

20.24.25
NA take start

(132) 2 D

CS GREEL at controls

T2 20.25.04

(133) 4 C

a.b. see her begin to move

retake 134 T2 20.25.57
only

(134) 2 D

a.b. see him pull
switch

HE MAKES A FINAL
CHECK ON HIS
ARRANGEMENTS.

REC PAUSE

(135) 2 D

MS machine with
GREEL with O/Lay

MACHINE BEGINS TO PULSATE

shot 135

20.29.44

(25")

Bars appearing as
gates close.

HE PULLS A SWITCH.

or machine - can be fitted in
package

Captain
on 3

BREAK

EP 3

LIGHTNING ARCS
BETWEEN THE TWO
METAL PILLS,
PASSING APPARENTLY
RIGHT THROUGH
HER HEAD.

(30") Shots 136- 20.33.00
138

(25") T2 20.34.05

BREAK FOR CLEANERS
MAKEUP

GREEL ADJUSTS
A VALVE.

(136)

4

C

Low M. 2s LEELA
jumping onto
GREEL (double)

LEELA DIVES ON
HIM.

Hold their fight

GREEL GOES DOWN
UNDER HER
WEIGHT BUT FIGHTS
BACK MANICALLY.
THEY ROLL OVER
AND OVER,
STUGGLING FOR
SUPREMACY.

CUT INS FIGHT

leela kicks him

(137)

1

E

H/S ~~LEELA~~ & GREEL
rolling in from L.

LEELA AND GREEL
HAVE ROLLED
THE LENGTH OF
THE CHAMBER AND
INTO A CULVERT.
AND NOW LEELA
IS ON TOP,
SQUEEZING THE
LIFE OUT OF GREEL.

HE GOES LIMP AND
SHE DROPS HIM.

she returns to
machine

(138)

4

C

L/S LEELA returns
to machine & reacts

SHE GETS UP
AND GOES BACK TO
THE APPARATUS.

(139)

2

D

MS machine with
CLEANER & O/LAY
bars pulsating.
See it switched
off

leela pushed switch

shot

15" 139 only 20.40.26

(23") → 139 x 141 T2 20.41.23

30m
Caption

EP 3

(140)	4	C	Low MS LEELA switching off Pan her to 2s	LEELA SWITCHES IT OFF. THE CLEANER HAS DISAPPEARED	
(141)	1	E	MS GREEL rising	BEHIND HER GREEL CRAWLS FROM THE CULVERT.	<i>shot 142 (12) actually 11</i>
(142)	4	C	a.b. pan LEELA L to ladder & see GREEL moving fwd	LEELA GOES TO THE LADDER, LOOKS FOR THE LEVER THAT CONTROLS THE FLAGSTONE ENTRANCE ABOVE.	<i>20.43.25</i>
(143)	3	C	MS GREEL coming fwd - see him take gun & aim	GREEL, STILL CRAWLING, REACHES HIS CHAIR, HE PULLS HIMSELF UP AND TAKES DOWN THE LIGHT-BOLT MAGNUM	<i>143 and 144</i> <i>20.44.04</i>
(144)	2	D	Low shot LEELA on ladder - leaps	HE AIMS. LEELA IS ON THE LADDER, FEELING FOR A LEVER NEAR THE ROOF.	<i>CS gun 147 (8")</i> <i>20.45.06</i>
(145)	3	C	a.b. see GREEL aiming	THEN SHE SEES IT BELOW HER AND JUMPS FROM THE LADDER JUST AS GREEL FIRES.	<i>20" 149 - 20.47.18</i> <i>152</i>
(146)	2	D	a.b. see LEELA leap	THE BOLT BLASTS A CHUNK FROM THE WALL.	
(147)	3		CS gun firing with O/LAY FX INSERT		<i>DUB: SHOT FX</i>
(148)	2	D	ladder & wall with bolt blast		
(149)	2	D	MS LEELA diving behind bench		

EP 3

(150) 3 C
MCU GREEL coming
fwd behind bench

LEELA ROLLS
FORWARD,
KEEPING UNDER
THE BENCH AS
GREEL MANOEUVRES
FOR A SECOND
SHOT.

(151) 2 D
2s LEELA peering
over bench/GREEL
entering R fgd.

HE IS WEAK
FROM THE
STRUGGLE
BUT THE END
CAN'T BE LONG
DELAYED.

THEN LEELA SEES
A CHANCE OF
ESCAPE - THE
THREE FOOT
HOLE WHERE THE
CULVERT
EMERGES INTO
THE CHAMBER.

See LEELA ~~throw~~
& run

SHE THROWS AN
EMPTY RETORT
WILDLY, TO
DISTRACT
GREEL'S ATTENTION,
AND DIVES FOR THE
HOLE.

(152) 1 E
W/S seeing LEELA
rolling into
tunnel.
See GREEL come
into fgd & onto
bridge.

A SHOT BLASTS
BEHIND HER BUT
SHE ESCAPES INTO
THE TUNNEL.

DUB: SHOT NOISE

BREAK

(153) 5 E
CS GREEL looking -
pan L to LEELA in
fgd.

GREEL BENDS,
GROWLING, TO
STARE INTO
THE DARKNESS.

LEELA IS PRESSED
BACK INTO A NICHE
IN THE WET STONE-
WORK. SHE CAN
HEAR GREEL BUT
CANNOT SEE HIM.

1 next

(24")

T3 153 20.50.32

154 but n'g action
at end

shots

153-20.49.12
cut after 12"

154

restart

T2 153 20.50.09
take restart

EP 3

(154)

1

E

Low MS lever
let GREEL enter
from R.

GREEL THINKS BETTER
OF FOLLOWING LEELA
INTO THE DARKNESS.

SNARLING AND
CURSING, HE
DRAGS HIMSELF
BACK ACROSS THE
CHAMBER AND
STRIKES THE
GONG - AGAIN
AND AGAIN -
UNTIL FINALLY
HE FLINGS THE
PADDED HAMMER
DOWN)

As he pulls
lever pan R to
see shutter
fall

GREEL: When my beauties find her...
she will wish...she had died here!

(HE GOES TO HIS
BENCH AND STUDIES
THE FLUID LEVEL
IN THE LAST RETORT)

Muric
Clearax

REC BREAK

VT EDIT TO SC. 20: Sewer

EP 3

STEEL

3 SECTIONS REMOVED
FROM SIDE OF TUNNEL

(75) 1 A ~~20.~~ INT. SEWER. DAY. 1A F/R

~~Pan up four feet~~
~~& pull back & swing~~
~~with LEELA along~~
~~tunnel~~

(LEEELA SPASHING FORWARD
IN DARKNESS)

~~from R 1st cut cancel~~

(76)

4

A

N/A DR
coming fwd

21. INT. SEWER. DAY.

4A F/R

(THE DOCTOR HOLDS
UP HIS LANTERN,
STUDIES THE
SURROUNDINGS
CAREFULLY BEFORE
MOVING ON)

VT EDIT TO TK 8
(Chinese with laundry
basket)

REC BREAK

~~With ink~~

EP 3

TELECINE 8:

52"

Ext. House. Day.

TWO CHINESE carry a laundry basket into the porch. They remove the basket of dirty laundry, load it onto their cart and drive off. Somewhere a clock strikes the hour.

Ext. River. Day.

LITEFOOT checks his watch. He puts another match to his pipe, then throws the spent match into the river.

END TELECINE 8:

Bells of St. Clement
Dane.

Wed. 12 Jan

65.

12. JAN
THEATRE STAGE DOOR22. INT. BACKSTAGE. DAY.

(192) 2 MS TERESA coming down steps
- PAUSE -

(TERESA COMES FROM CHANG'S ROOM. SHE HOLDS HER HEAD, LOOKS ROUND DAZEDLY. CASEY

(193) 2 CS CASEY in doorway. Pan him left to 2 shot
TERESA/CASEY

SPOTS HER)

CASEY: Hey, you! What's your business here?

TERESA: Business? Where the devil am I?

CASEY: Oh, you wouldn't be knowing?

TERESA: What happened to me last night? I can't remember a thing ...

CASEY: Well, if anything's missing I'll remember you sure enough. Now you'd better get on your way. Go on - off with you!

TERESA: Get your hands off ^{eme} - I'm a lady!

(JAGO COMES UP)

REC BREAK FOR
CAM 1

(194) 1 MS JAGO coming fwd.

JAGO: What's the trouble, Casey?

REC BREAK. STRIKE
CAMERA 1

3441

EP 3

(195)

2

Low 3 shot
JAGO/TERESA/
CASEY

CASEY: No trouble, Mr. Jago.
I'm just seeing this ... lady off
the premises.

TERESA: Oh, my Lord! It was
him! It was him!

(SHE IS STARING
AT A POSTER
OF CHANG)

See Poster
B/G

JAGO: Mr. Chang? What are you
talking about?

TERESA: Quick! Let me out of this
place! Let me go ...

TERESA EXITS
B/G

(SHE RUNS. THE
DOOR BANGS.)

REC BREAK
SET CAM 1

CASEY AND JAGO
LOOK AT EACH
OTHER)

(196)

1

2 shot
JAGO/CASEY

JAGO: Another case of the screaming
oopizootics. I'll bear that in mind.

CASEY: What?

(196A)

2

JAGO: That...it might have some relevance to the matter in hand.

(196B)

1 CU Casey

CASSEY: What matter?

(Sotto voce)

As JAGO moves in tighten shot.

JAGO: / The investigation, Casey. These missing females. I have made the acquaintance of a very high-up gentleman, and amateur investigator who has been personally called in by Scotland Yard. And I am...assisting him.

And

CASEY: No!

JAGO: I am. He has told me to watch, Casey. And I am watching. Everywhere.

(197)

2

C 2 shot
JAGO/CASEY
Let JAGO exit left & Z/I to CU
CHANG on stairs.

(HE GOES OFF.
CASEY STARES
AFTER HIM.

Music

M27

10"

in to. CU Chang

Zoom to

~~CAMERA CULLS~~

BACK TO SHOW THAT
CHANG HAS BEEN
WATCHING THE
SCENE. GRIM-
FACED.

MURKIN

23. INT. SEWER. DAY.

(77) 4 F LEELA STILL
 (THRO TRAP) SPLASHING ON.
 See LEELA BUT NOW SHE
 come fwd & HEARS SOME-
 react. Pan THING. SHE
 her left seeing STOPS AND
 junction. LISTENS. SO
 She goes left. DISTANTLY WE
 HEAR THE SCREAM
 OF A RAT. LEELA
 STARTS TO RUN)

DUB: RAT FX

77a CU. of Rattell

77b On Leela continuing fwd.

77c CU. Rattell.

REC BREAK

77d Leela reacts & continues,
 Xitingh.

~~51~~
-51-

24. INT. SEWER. DAY.

(78) 1 A (THE DOCTOR,
CS DW coming TOO, HAS
fwd. & HEARD IT. HE
reaction let him LISTENS, CHECKS
go right. HIS GUN,
MOVES CAREFULLY
FORWARD)

REC BREAK

-51-
~~60~~

25. INT. SEWER. DAY.

(79) 2

STB
MS RAT *felt*
coming fwd. &
exiting to left.

(MODEL SHOT.
A RAT, DWARFING
IT SEWER
SURROUNDINGS,
SCURRYING EAGERLY
ALONG ON GIANT
LEGS. IT'S
SCREAM IS A
BELLOW)

DUB RAT
FX.

REC BREAK

1' 10" 155- 20.56.07
164

20" 164A 20.54.38

26. INT. GREEL'S CHAMBER. DAY.

(155) 2 D (GREEL, VENOMOUS,
C2S SNARLING
CHANG/GREEL FORWARD)

GREEL: You incompetent fool!

Crab GREEL
right to
machine

~~If I had my full strength
...but she was a tigress! Had
I not feigned death she would have
killed me.~~

(156) 4 C
MCU CHANG
coming fwd.

CHANG: She substituted
herself for the woman I had chosen.
The police must be closing in -

(157) 2 D
Low MS GREEL
coming fwd. &
~~sitting, tighten.~~

GREEL: My rats will dispose of
her. But you, Li-H'sen, have made
too many mistakes.

par h & track
to 2s. Chang/Greel

(158) 4 C
Low 2s
CHANG/GREEL
~~seated~~

CHANG: That girl... /

(GREEL TRANSFERS
THE LIFE ESSENCE

HE SITS

Sound
life essence
transfer
effect.

she was with

(159) 2 D
2s CHAN/GREEL flank.
CHANG: ~~The one~~ with the Doctor. It is not the police! It is he who sent her...
GREEL: Vain excuses, Li-H'sen. You have failed me. You know that until I have the Time Cabinet I can never be whole again - never escape from this hideous condition. And knowing this, you still failed me.

(160) 4 C
a/b Hold hiskneel
CHANG: Lord, hear me. I would lay down my life in your service -

(161) 2 D
CU GREEL
GREEL: You are dismissed, Li-H'sen. I can no longer leave my fate to your blundering hands.

(162) 4 C
CU CHANG
CHANG: Great One, let me find this Doctor. Let me strike him down for the harm he has done you -

(163) 2 D
a/b
GREEL: Do not beg. You have proved unworthy. Go!

(164) 4 C
2s CHANG/GREEL seeing CHANG go.
(CHANG MAKES AN OBEISANCE)
CHANG: I shall await your commands Lord.
GREEL: Go.
Machine noise

BREAK
(164A) 2 95 (for effect) (CHANG RETREATS)
REC BREAK.

DF

- 55 -

38. & 39.

EP 3

H28
MURKIN
Panic
39th

27. INT. SEWER. DAY.

(80)	5	A	(LEELA RUNNING NOW IN
		L/S Main	BLIND PANIC,
		tunnel seeing	STUMBLING, FALLING,
		LEELA running	RACING ON WITH
		fwd. & exiting	THE FEBRILE
		right.	SCREAMING OF THE
			RAT GROWING EVER-
			NEARER)

REC BREAK

28. INT. SEWER. DAY.

(81)	2	H	MODEL SHOT.
		Z/I on RAT FELL	
		widening as	THE RAT, HUGE
		it comes fwd.	MOUTH SLAVERING,
		& exits frame	DARTING TOWARDS
		right.	CAMERA)

REC BREAK

29. INT. SEWER. DAY.

(82) 1 B / (THE DOCTOR CAN
Low shot HEAR THE RAT
DR. entering BEARING DOWN
frame hangs UPON HIM. HE
lantern & levels CAN HEAR IT
gun. SPLASHING DOWN
 THE CHANNEL IN
 THE CENTRE OF THE
 SEWER ... THE
 CRAZED BLOOD-
 CRIES OF A
 RELENTLESS
 CARNIVORE BEARING
 DOWN UPON IT'S
 PREY ECHO AND
 RE-ECHO THROUGH
 THE TUNNEL.
 HE SETS HIS
 LANTERN UP ON
 A LEDGE AND
 LEVELS THE
 FOWLING-PIECE)

REC BREAK

30. INT. SEWER. DAY.

(83)	4	G	/	(LEELA PICKS HERSELF
		W/S LEELA		UP YET AGAIN AND
		fwd. & exit		SHOOTS A DESPERATE
		frame right.		GLANCE BEHIND HER)

REC BREAK

31. INT. SEWER. DAY.

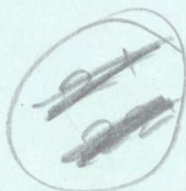
(84) 2 H _____ / (MODEL SHOT.
BCS RAT FELL
coming fwd. THE RAT RUNNING)
Hold it coming
fwd & exit frame
right.

REC BREAK

32. INT. SEWER. DAY.

(85) 4 A ~~Y~~LEELA SEES THE RAT
LEELA ALMOST UPON HER.
entering from Lft SHE FLINGS HERSELF
of frame, FORWARD ROUND
reacting & THE NEXT BEND)
continuing to
right.

REC BREAK



2047

33. INT. SEWER. DAY.

(86) 1 B / (THE DOCTOR, FINGER
CS DR aiming TIGHT ON THE
gun. TRIGGER, IS
ABOUT TO FIRE.

LEELA COMES INTO
HIS SIGHTS AT
THE END OF THE
SEWER.

(87) 5 A
O/S L/S LEELA
appearing &
falling/DR.
right f/g

Note: No sights
as such on a fowling
piece, just the
line of the barrel.

AND HIS REFLEXES
NEARLY CAUSE A
PREMATURE EJACULATION ...)

(88) 1 B
a/b DR.

aiming

THE DOCTOR: Leela!

(SHE FALLS EVEN AS
HE LOWERS THE GUN.
SHE ROLLS ROUND
AND GIVES A
DESPAIRING CRY.
THE JAWS OF THE
RAT CLOSE ON HER
LEG AND IT STARTS
TO DRAG HER BACK
ROUND THE BEND
OF THE SEWER ...)

(89) 2 H
RAT FELL coming
fwd.

REC BREAK

(90) 1 A (Swing left) /
High CS Head of
RAT FELL pulling
LEELA'S leg
REC BREAK.

T/J slides S/Imposed over stock 35 mm film

- | | | | |
|----|---|-----|--|
| 1. | Doctor Who
TOM BAKER | 10. | O.B. Lighting
JOHN MASON |
| 2. | Leela
LOUISE JAMESON | | O.B. Sound
VIC GODRICH |
| 3. | Li H'sen Chang
JOHN BENNETT | 11. | Studio Lighting
MIKE JEFFERIES |
| | Weng-Chiang
MICHAEL SPICE | | Studio Sound
CLIVE GIFFORD |
| 4. | Jago
CHRISTOPHER BENJAMIN | 12. | Film Cameraman
FRED HAMILTON |
| | Casey
CHRIS GANNON | | Film Recordist
JOHN GATLAND |
| 5. | Professor Litefoot
TREVOR BAXTER | | Film Editor
DAVID JEE |
| | Mr. Sin
DEEP ROY | 13. | Visual Effects Designer
MICHEALJOHN HARRIS |
| 6. | Teresa
JUDITH LLOYD | | Special Sound
DICK MILLS |
| | Cleaner
VAUNE CRAIG-RAYMOND | 14. | Costume Designer
JOHN BLOOMFIELD |
| 7. | Fight Arranger
STUART FELL | | Make-up Artist
HEATHER STEWART |
| 8. | Incidental Music
by DUDLEY SIMPSON | 15. | Designer
ROGER MURRAY-LEACH |
| | Title Music
by RON CHAINER and the
BBC RADIOPHONIC WORKSHOP | 16. | Producer
PHILIP HINCHCLIFFE |
| 9. | Title Sequence
by BERNARD LODGE | 17. | Directed by
DAVID MALONEY
BBC Copyright 1977 |
| | Production Assistant
ROS ANDERSON | | |
| | Production Unit Manager
CHRIS D'OYLY-JOHN | | |